

Art 2500C (Painting I) – Fall 2018

Section 1315, Mondays and Wednesdays, 1:20 pm to 4:00 pm

Instructor: Professor Kevin Grass

Instructor Contact Information

Office: Clearwater campus - CR146B

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Office hours: MW – 8:30 am to 9:30 am, 12:10 pm to 1:20 pm.
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Instructor Web Page: <http://webapps.spcollege.edu/instructors/id/grass.kevin>

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Course Description

The main objective of this course is to teach you the skills that you need to complete an academic painting. The term *academic painting* refers to a stylistic approach to representational painting that was taught in ateliers in Europe in the 18th and 19th centuries and continues to be taught today in contemporary ateliers throughout the world (for examples of academic paintings, please refer to artrenewalcenter.com and check out the ARC-approved ateliers). Paintings done in this style are highly representational and polished, with a strong illusion of light, form, and space. Sometimes the illusion of light and form in these paintings is so convincing that the subjects appear to be three-dimensional entities rather than flat two-dimensional abstractions of the subject. Work is done entirely from life rather than from photographic references or imagination to allow for a more thorough understanding and rendering of the forms.

The course content for ART2500C assumes that incoming students have a basic understanding of academic drawing principles from ART1300C and an understanding of design and color from ART1201C. This course will consist of a series of problems focusing upon important design, drawing, and painting issues. As the term progresses each assignment will build upon its predecessors, with increasingly greater emphasis placed on accurate rendering of light, form, and color, and creative design solutions. To foster creative solutions, preliminary experimentation and visual pre-planning are expected at all times. All paintings must be completed on time for purposes of group discussion and instructor evaluation.

In addition, we will examine the various properties of the materials and their proper use. Surface preparation, framing, and varnishing will also be discussed during the term.

The following represent the skills that you will work on in this course:

- Planning the design of the painting using thumbnails and transferring the design to the canvas panel using a grid.
- Developing strong block-ins using additive and subtractive painting techniques.
- Applying academic drawing principles to the painting process.
- Applying good design principles when planning the paintings to produce visual esthetic designs.
- Manipulation of paint to produce the illusion of light and form.
- Manipulation of color to create the illusion of space.
- Manipulation of mark to suggest textures and/or enhance the illusion of form.

- Accurate development of color to mimic the colors of the subjects.
- Working with subjects of varying complexity.

Be forewarned: if you are looking for an easy course, this is not it. However, if you are interested in learning how to paint you are in the right place.

Required Textbook/Resource Information

Required Text:

- Aristides, Juliette. *Classical Painting Atelier*. New York: Watson-Guipill, 2008. ISBN-13: 978-0-8230-0658-8.

Library: <http://www.spcollege.edu/central/libonline/>.

Meeting Information

Mondays and Wednesdays, 1:20 pm to 4:00 pm, CL – CR146.

MyCourses Content

Flash presentations, video demonstrations, student examples, and the course calendar are always accessible to you in MyCourses. It is your responsibility to study the information in the units and complete reading assignments in the textbooks before coming to class. It may be necessary to revisit the information in order to fully understand the content of the units. Failure to look at all of the information thoroughly will adversely affect the quality of your painting assignments.

Calendar – Contains all of the important dates for this course, including college-wide deadlines and holidays, and deadlines for turning in paintings.

Communicate – This is your best choice for contacting me. I will be using this tab to send information to the class and to send you written evaluations of the work in your portfolios.

Course Content – Contains Flash presentations, video demonstrations, student examples, and assignment sheets for each painting assignment.

- 1) **Assignments** – Contains a folder for each assignment that includes the following:
 - **Painting Assignment** – These PDF documents give full instructions for the assignments. They should be printed out and kept in a folder or three-ring binder for easy reference. Pay close attention to the *estimated* amount of time that the painting should take. This estimation does not include the time that you will spend studying the information in the unit.
 - **Student Examples** – Work from past students is used to emphasize the content of the project and to illustrate the standards for a finished painting assignment.
- 2) **Review Materials** – This folder contains important information that should have been covered in your Drawing I course. Each subfolder contains the following information:
 - **Introductions** – Drawings and diagrams are used along with text in these Flash presentations to illustrate the drawing techniques and explain the concepts that will be covered in the unit.
 - **Videos** – Relatively short demonstrations have been recorded to show the specifics of the drawing techniques that are pertinent to the unit. Simple subjects are used for these videos so that basic ideas may be fully addressed within a reasonable amount of time.
 - **Demonstrations** – These Flash presentations take you through the step-by-step development of a drawing, designing and lighting still lifes, and photographing your work.
 - **Student Examples** – Work from past Drawing I students is used to emphasize the content of the unit and to illustrate the standards for a finished drawing assignment.

Important Dates

Course dates: Monday August 13 through Monday, December 3.
Last day to drop/change to audit/ receive refund: Friday, August 17.
Last day to withdraw with a grade of “W”: Thursday, October 18.
Final Critique: Monday, December 3.

Attendance

The college-wide attendance policy is included in the *Syllabus Addendum* <http://spcollege.edu/webcentral/policies.htm>. The policy notes that each instructor is to exercise professional judgment and define “active participation” in class (and therefore “attendance”), and publish that definition in each syllabus.

The effectiveness of a studio course is directly related to attendance. Information in studio courses is gained through informal discussion, demonstrations, and impromptu lectures during the class period. Excessive absences will cause you to miss out on this important information, which will inevitably affect the quality of your work. It is your responsibility to find out from your colleagues what you missed while you were absent so that you do not fall behind. Demonstrations and explanations for projects will not be repeated.

While attendance is mandatory for active participation in this course and will be taken on a daily basis, there is no set number of times that you are allowed to miss class. Excess absences will be taken into account during the grading process and they will contribute to an evaluation of your active participation in the course.

Withdrawals before Thursday, October 18 must be initiated by the student. If you receive a failing grade on your midterm portfolio and/or your attendance is poor you should withdraw from the course. Withdrawals after this date will receive a grade of “WF,” which has the same impact on your G.P.A. as an “F.”

Tardiness

Class will begin promptly at 1:20 pm. Each class will begin with demonstrations addressing the project that will be done in class that day. **Demonstrations and explanations will not be repeated for students that show up late.**

Preparation

Each day I will assign the materials you will need for the next class period. If unprepared more than once, you will be dismissed from class. If you are absent, be sure to find out what materials you will need when you return to class. There is no excuse for lack of preparation on your part.

Academic Honesty

We will abide by the College’s official policy regarding cheating and academic honesty. It is reproduced below:

“Students are expected to be honest and forthright in their academic endeavors. To falsify the results of one’s research, to incorporate the words or ideas of another without giving credit to the source (including having someone else plan or write your work), or to cheat on an examination corrupts the essential process by which knowledge is advanced. **It is the official policy that acts of alleged academic dishonesty be reported to the Associate Provost.**”

“The instructor may assign a grade of ‘F’ or zero to an assignment, test, exam, or other course work for admitted or alleged academic dishonesty pending appeal. Penalties may include expulsion from the college; however, this procedure does not waive the student’s right to ‘due process.’ A student may appeal the action to the Associate Provost within seven calendar days of the charges.”

The official college policy is enumerated in BOT Rules 6Hx23-4.461 (STUDENT AFFAIRS: ACADEMIC HONESTY GUIDELINES). Each student who registers for classes at the college agrees to adhere to these guidelines.

The following are examples of behavior that would fall under the above guidelines in this course:

- Painting from still lifes/subjects that are used in Flash presentations, videos, and assignments in Course Content.
- Copying the instructor's example paintings that appear in the Flash presentations, videos, and assignments in Lessons or copying instructor examples that are displayed in the painting studio.
- Copying student paintings that appear in the Flash presentations and assignments in Lessons.
- Copying the work of a fellow student.
- Copying the work of another artist.
- Allowing another person to complete all or part of a painting assignment.
- Submitting another person's artwork as your own.

Evaluation

Each assignment will be evaluated on principles of visual representation, including craftsmanship, composition, value control, perspective, proportion, line quality, accuracy, neatness, originality of the solution, punctuality, participation in group critiques, and improvement. Examples of "A" work are included in the Student Examples Flash presentations in each unit in Course Content.

The following illustrates the grading system for this course:

Portfolios	Total pts.	% of overall grade
Full value painting	25	17
Limited palette ptg	25	17
Full color single subject	10	7
Full color still life	30	20
Master copy	20	12
Portrait of the model	10	7
Self-portrait	30	20
Total:	150 pts.	100%

A = Outstanding = 90 – 100%

Meets all class requirements and demonstrates an exceptional degree of quality and effort in assignments.

B = Above average = 80 – 89%

Meets all class requirements and demonstrates a high degree of quality and effort in assignments.

C = Average = 70 – 79%

Meets all the minimum class requirements, and demonstrates an acceptable degree of quality and effort in assignments.

D = Poor = 60 – 69%

Meets some but not all the class requirements, missing assignments, poor attendance, lack of quality and/or effort in work.

F = Failure = 0 – 59%

Meets few or any of the class requirements, inadequate and/or incomplete assignments.

Audits and Repeating Students

The course expectations and level of instruction for auditing students is the same as that for students that take this course for credit. All students must attend regularly, show up on time for demonstrations, turn in assigned work finished and on time, and are required to take part in group critiques. All students will receive personal critiques from the instructor during the course of each project, though for-credit students will be given priority during class time. Written evaluations and grading will be provided for all students except auditing students that are repeating the course.

Students repeating this course for credit must complete new assignments during this semester. Turning in assignments completed during previous semesters or from other courses will result in a grade of zero for the project.

Assignments

During the first part of the term we will be completing paintings that emphasize drawing principles and techniques. These pieces are meant to serve as a bridge between the drawing and painting courses. Work will begin with a full value painting, using black, white, and a full range of grays. We will then move on to a limited palette interpretation of still life subjects before progressing to a full color palette and complex organic forms.

All of the paintings assignments will require you to develop clear, creative solutions for complex visual problems. Painting projects will be 2-3 weeks in duration and must be finished and presentable for the five formal group critiques. After the critiques work will be turned in for evaluation by the instructor. Late or incomplete paintings will affect your grade.

All work will be done exclusively from life unless you are directed otherwise. Although you will have time during class to work on your paintings it is expected that you will continue to develop your work outside of class time. To gain a good understanding of painting techniques you must spend a **minimum** of 30 hours completing images of 2+ weeks in duration.

The instructor will only evaluate work that is done to fulfill the assignments. Work done outside the scope of the course will not be critiqued by the instructor due to limited class time.

All assignments are to be of your own creation. The copying of materials without permission and crediting its author is plagiarism and considered grounds for failure or dismissal from this course.

Critiques

There will be five formal group critiques this semester:

- Full value still life – Wednesday, September 5.
- Limited palette painting – Wednesday, September 26.
- Full color still life and full color single subject – Monday, October 22.
- Portrait of the model – Monday, November 5.
- Final critique – Self-portrait and master copy – Monday, December 3.

Paintings must be finished and presentable by the due date because they will be turned in for a grade after the critique. There will be no excuses for late or unfinished projects, or for sloppy craftsmanship. Late work will receive a penalty of one letter grade for each **business day** that it is late – no exceptions. Paintings will not be accepted if they are more than two days late.

Classroom Disruptions

It is extremely important that the classroom environment is conducive to teaching and learning. Excessively loud conversations and other rude behavior are counterproductive to this and will not be tolerated. People in the classroom that are guilty of this conduct will be asked to leave the classroom for the duration of the period. Repeated rude behavior will result in your withdrawal from the course.

Cell Phones

The presence of cell phones has become a major problem in the studio classes. They often ring during class time and, on several occasions, students have been observed conversing on their phones in the classroom. Cell phones must be turned off during class time. Repeated violations will result in your dismissal from the classroom and/or withdrawal from the course.

It is also assumed that you are working from our still lifes during class time. **If you are seen working from a cell phone image rather than the actual still life during class time you will receive no help from the instructor for the drawing assignment.**

Syllabus Addendum

<http://www.spcollege.edu/central/asa/addendum.htm>

In the event that topics listed in this addendum also appear in your syllabus, please note that you should rely on the addendum information as it is the most current.

College Calendar

<http://www.spcollege.edu/webcentral/admit/dates.htm>

M. M. Bennett Libraries

<http://www.spcollege.edu/central/libonline/>

Career Development Services

<http://www.spcollege.edu/Central/Career/OCDS?index.shtm>

Learning Support Centers (Tutorial Services)

<http://www.spcollege.edu/webcentral/resource/supplemental.htm>

Downtown Learning Support Center and Study Hall

<http://www.spcollege.edu/downtown/services-tutoring.htm>

Students' Expectations and Instructor's Expectations

Online/Student Conduct

<http://www.spcollege.edu/ecampus/help/conduct.htm>

Online Student, Faculty, and Staff Expectations and Performance Targets

<http://www.spcollege.edu/ecampus/help/expectations.htm>

Student Survey of Instruction

The student survey of instruction is administered in courses each semester. It is designed to improve the quality of instruction at St. Petersburg College. All student responses are confidential and anonymous and will be used solely for the purpose of performance improvement.

Materials List for Painting I

Course packets are available at the Clearwater campus bookstore

Golden Open Acrylic paints

Titanium White – 5 oz tube

Carbon Black – 5 oz tube

Ultramarine Blue – 5 oz tube

Phthalocyanine Blue, green shade – 2 oz tube

Quinacridone Magenta – 2 oz tube

Yellow Ochre – 2 oz tube

Hansa Yellow Medium – 2 oz tube

Pyrrole Red – 2 oz tube

Red Oxide – 2 oz tube

Burnt Umber – 5 oz tube

Acrylic Mediums

Golden Open Acrylic thinner – 4 oz bottle

Golden acrylic flow release – 4 oz bottle

Liquitex Slow-Dri fluid retarder – 4 oz bottle

Liquitex gloss medium and varnish – 8 oz

Brushes

Loew-Cornell Golden Taklon brush set – Flat Taklon – set of 12

Loew-Cornell Golden Taklon brush set – Round Taklon – set of 12

Additional Materials

Plastic storage containers – pack of 8

Holbein atomizer bottle

Blick canvas panels – 18” x 24” – 5 panels

Excel hand-held scraper with blades

Blick palette knife

Materials not included in the course packet

Clean rags

Container with lid for brush cleaner

One 18” x 24” sheet of glass

One 18” x 24” Masonite or MDF panel

One sheet of medium gray paper

Class Calendar

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
August 13 First class meeting	14	15 Drawing of the still life	16	17 Last day to withdraw, etc
20 Begin full value achromatic still life	21	22	23	24
27	28	29	30	31
September 3 Labor Day.	4	5 Critique: Full value achromatic still life Limited palette painting demo	6	7
10 Begin limited palette painting	11	12	13	14
17	18	19	20	21
24	25	26 Critique of limited palette paintings Full color single subject Demo: Full color still life	27	28
October 1 Begin full color still life	2	3	4	5
8	9	10	11	12
15	16	17	18 Last day for “W”	19
22 Critique: Full color still life Begin master copy	23	24	25	26

Portrait of a model 29	Discovery Day 30	Portrait of a model 31	November 1	2
Critique model portraits 5 Preparatory drawing for self-portrait	6	Continue preparatory drawings 7	8	9
Begin self-portrait painting 12	13	14	15	16
19	20	Thanksgiving Break 21	Thanksgiving Break 22	Thanksgiving Break 23
26	27	28	29	30
December Final Exams Final Critique 3	Final Exams 4	Final Exams 5	Final Exams 6	7